

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MAYER, Marie-Françoise- Constance La Martinière, dite

Chauny 9.III.1774 – Paris 26.V.1821

The pupil of Suvée and Greuze, her life and work were linked with Prud'hon from 1802 until her suicide in 1821. The *Sommeil de Vénus* cited by Ratouis de Limay as in pastel is in fact a painting. Of the pastel study for the portrait of the writer Elisa Voïart, “la tête s’enlève sur un fond gris clair, de grandeur naturelle, le visage d’une pureté ravissante, l’ovale délicat” (Gueullette). The technique is very similar to that of Prud'hon (with whom her work has been extensively confused), with characteristic tiny light chalk strokes over the face.

Bibliography

Bellier de La Chavignerie & Auvray; Bénézit; Blanc 2002; Blanc 2006; Busse 1971; Grove 2000; Gueullette 1879; Lemoine-Bouchard 2008; Northampton 2005; Ratouis de Limay 1946; Sanchez 2004; Washington 2003, pp. 141ff; Helen Weston, “The case for Cosntance Mayer”, *Oxford art journal*, III/1, .IV.1980, pp. 14–19

Pastels

Mme Jacques-Philippe VOIART, née Anne-Élisabeth Petitpain (1786–1866), dite Elisa Voïart, pnt. (Nancy, mBA)

J.525.101 ~étude, pstl/ppr, 59.5x41.5, c.1811 (Nancy, mBA, inv. 377; dep. Ville de Nancy. Mme Voïart; acqu. 1866). Lit.: Cat. 1897, no. 562; Cat. 1909, no. 631; Gueullette 1879, pp. 532ff; Henri Claude, *La Lorraine vue par les peintres*, Metz, 2003, repr. Φσ



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J.525.104 Un homme d'affaires amateur de musique, en pied, pstl, Salon de 1801, no. 239